



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

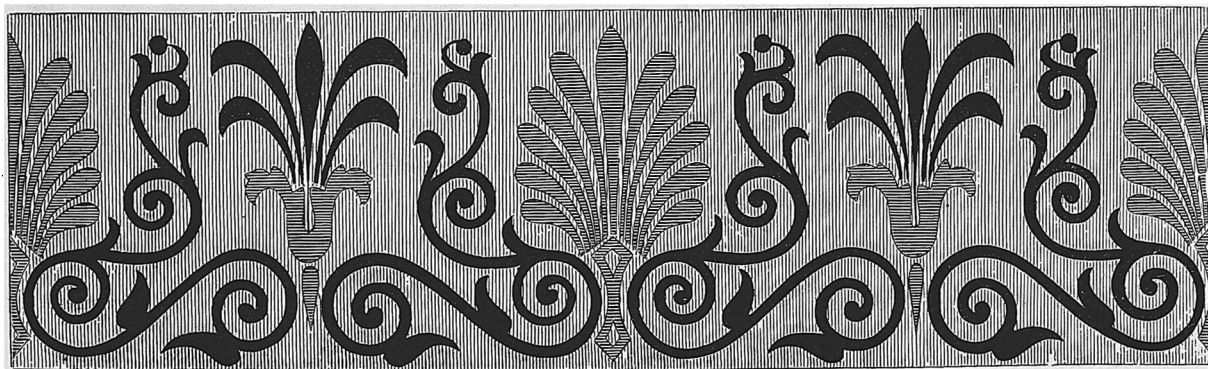
If now we look to our present state of art-industry, it is undeniable that just in most modern times, partly by borrowing from excellent old models, a greater impulse has been imparted to it: especially in the circles of middle life nobler and richer forms have found a home: the glass has very considerably improved both in beauty of form and in the purity and goodness of the material; and it is not too much to assert, that, through the gigantic advances of Chemistry etc., and the cheapness of production, the glass manufacture must necessarily reach a height it has never before attained. We need only cite as an example those colossal plates of glass which we have been already able to cast. No material so commends itself to the tendencies of modern times as does this, so clear and pure is it and so perfectly favorable for the reception of almost every sort of shape. New and unexpected results indeed open out to us here. If among others glass industry would but again consider how ancient nations produced such thick, hardly transparent onyx like glasses, with their quiet and elegant play of color, it would of necessity obtain surprising motives for fruit dishes, epergnes, vases and drinking cups, as well as for coverings for walls and floors. We have already stated that the Venetians have again taken up their old art with great taste and success, while the Bohemian and English Crystals show equally some fine specimens, and France also asserts her legitimate claims by her productions in all branches of glass industry.

The process of glass cutting, to which we must once more return, leads easily to sharp and angular forms, and we often find among our drinking glasses those stiff, rectangular, prismatic forms which seem to

be derived from the lapidary's art, octagonal and stemless wineglasses for example, resembling a segment of an octagon crystal pillar. These forms are completely antagonistic to the nature of a vessel designed to contain a soft fluid, for which the original form, founded on the shape of a liquid drop, the round and pleasing form, that is, of the calix, should always be resorted to, as at all events the prismatic shape can only be allowed for a glass intended exclusively for water, which by its colorless modesty leaves to such an angular crystal pillar its own luminous simplicity, for if filled with red wine we may easily conceive how different and ungraceful would be its look. Champagne indeed, thanks to its golden and sparkling nature, has always secured for itself graceful shapes, both in the high calix formed and the bell like shapes with hollow stems, but less so in those almost flat glasses which with their thin fragile stems, hardly preserve their equilibrium: both however of these last mentioned shapes are capable of a varied and elegant treatment.

But, lastly, all these would gain astonishingly if, while we continued to give the preference, as we now do, to the white sparkling crystal, we paid more attention than we have hitherto done, to the coloring, the gilding and the opacity, and on the other hand to the damascening and application of ornamental motives. Combined with the cutting, etching and soldering, the most magical effects might be produced, for beyond every other material, glass receives most easily every desired glow, depth and intensity of color, and possesses one inestimable quality, that the color never fades.

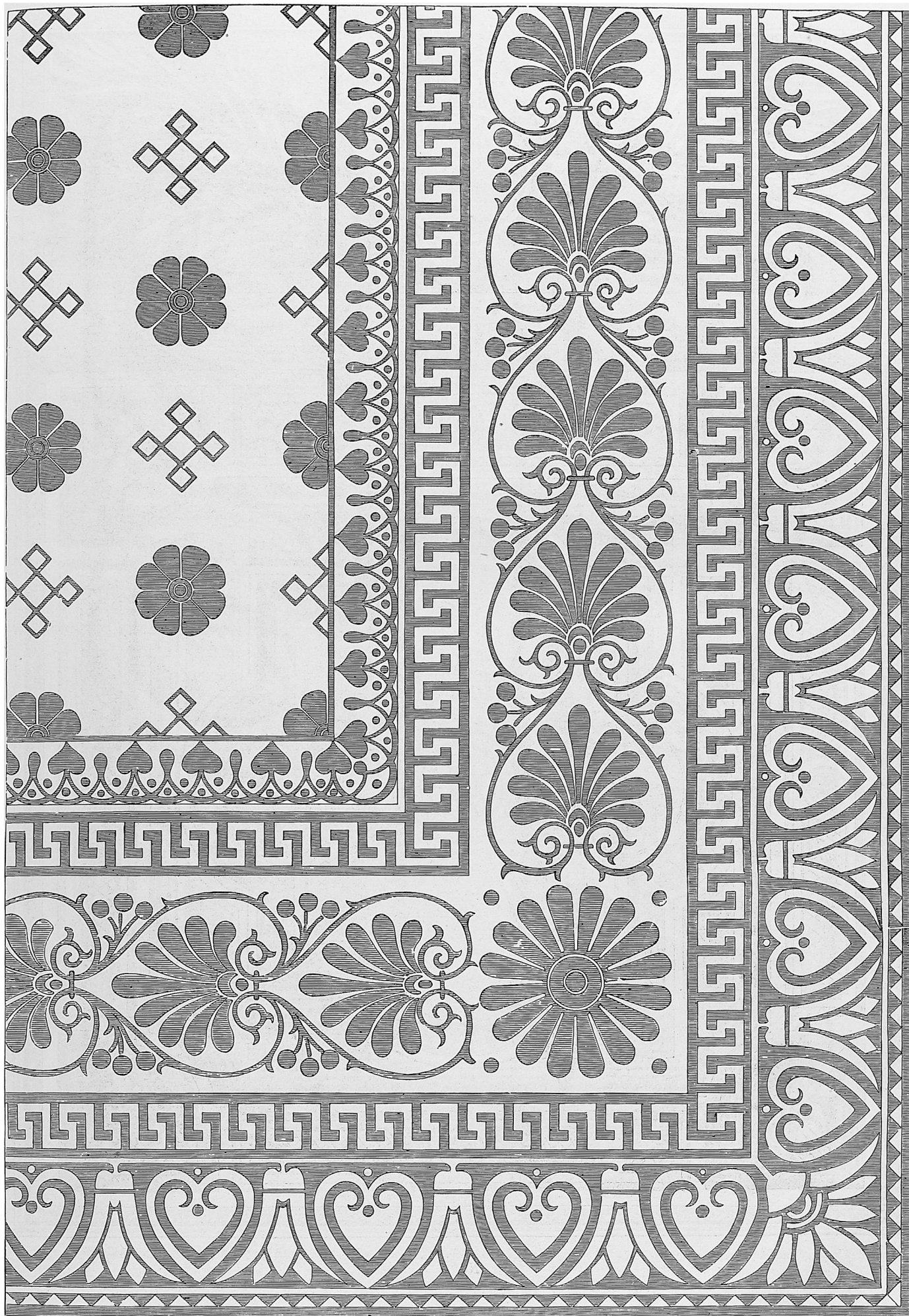
## SPECIMENS OF ORNAMENTATION.



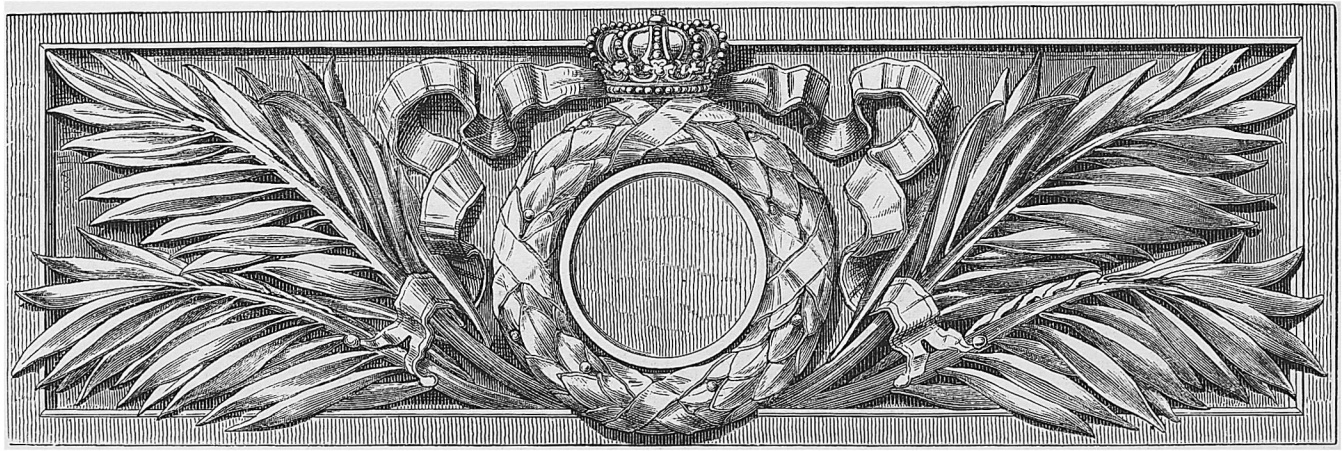
No. 1. Grecian. — Vase Ornament.



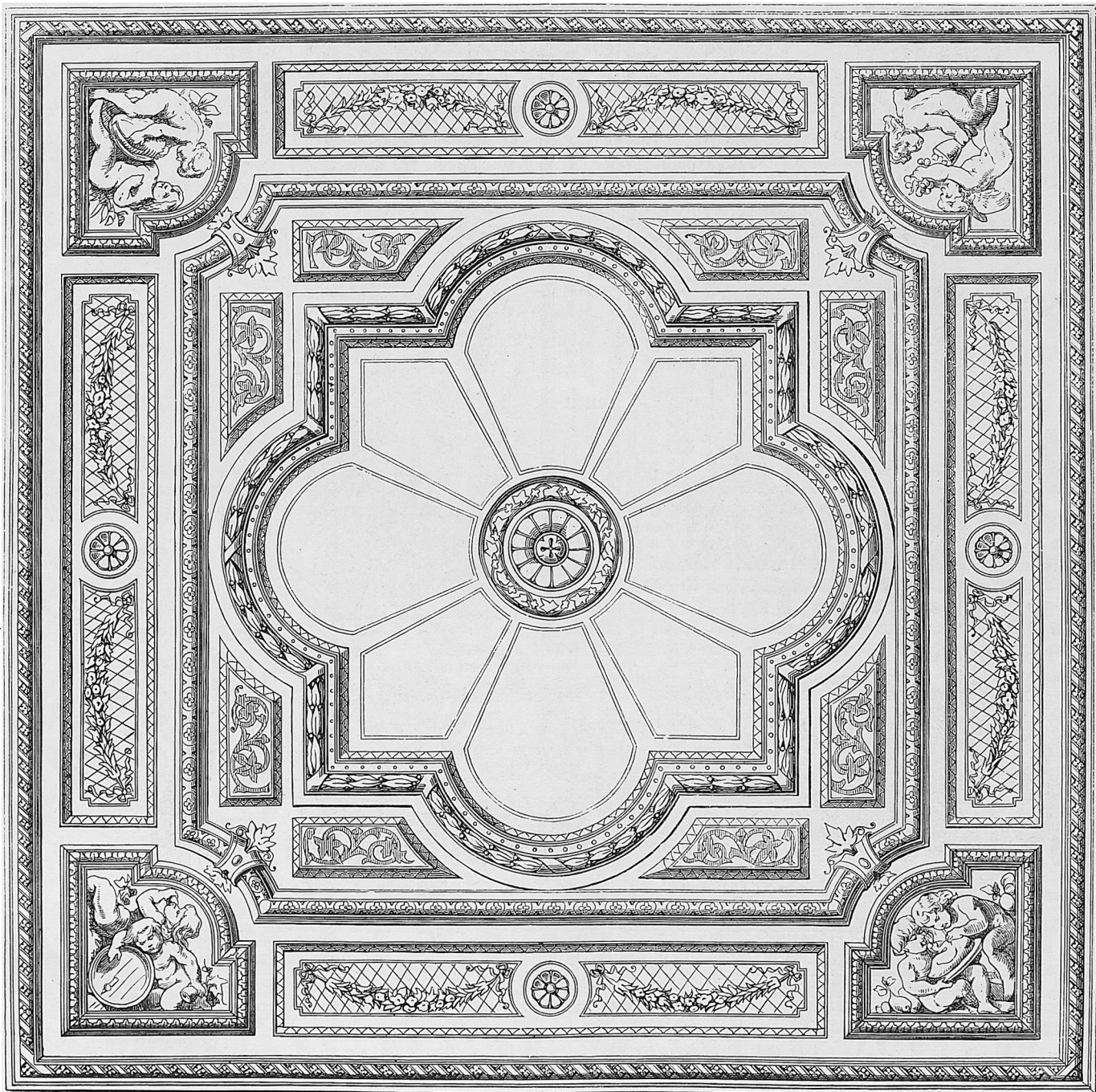
No. 2 and 3. German, XII century. — Romanesque Ornament from Doorway of the *Stiftskirche*, Aschaffenburg.



No. 4. Portion of Table Cloth for Linen or Woolen Fabrics, manufactured by Messrs. Brune & Lippelt, Bielefeld, from the design of Prof. Th. Spiess, Munich.

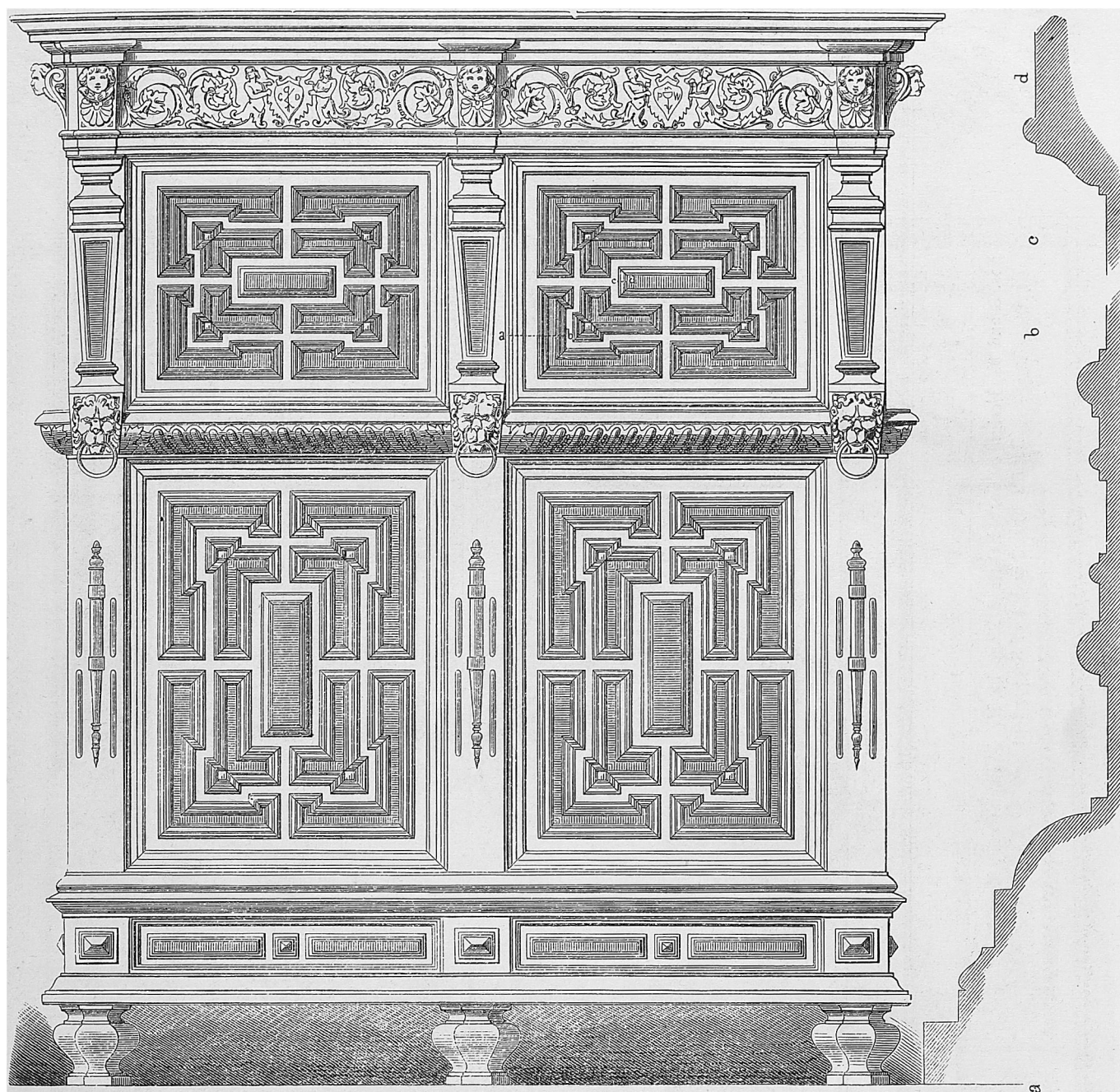


No. 5.

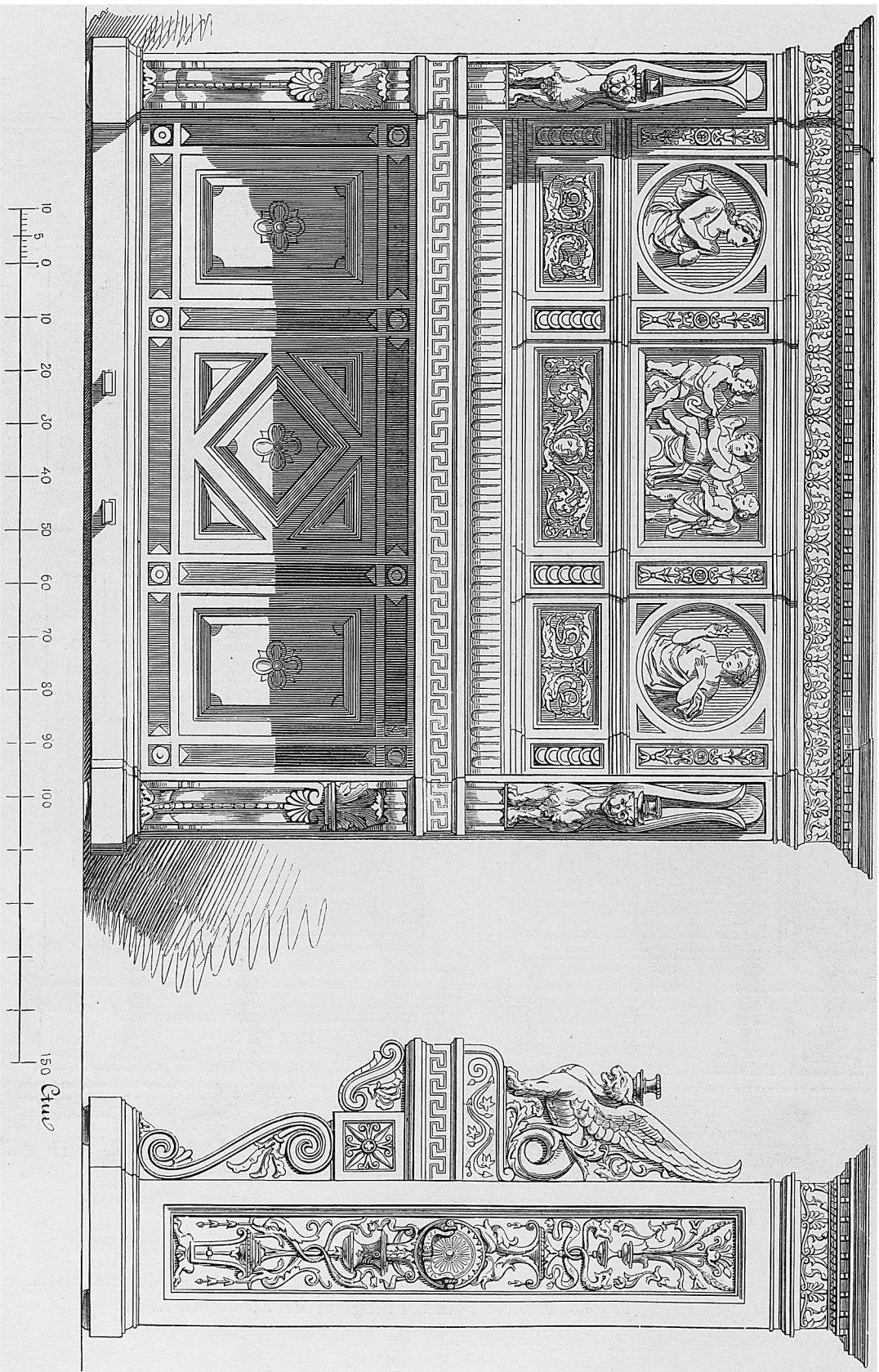


No. 6.

No. 5. Panel Ornament in Terra Cotta from the General Staff's Buildings, Berlin. Messrs. March, Charlottenburg.  
 No. 6. Stucco Ceiling, designed and manufactured by Mr. Fr. Schoenthaler, Vienna.



No. 7. Cabinet from the Collection of the German Art-industry Museum, Berlin.  
Pedestal restored from the design of Mr. Jacobsthal, Archt.



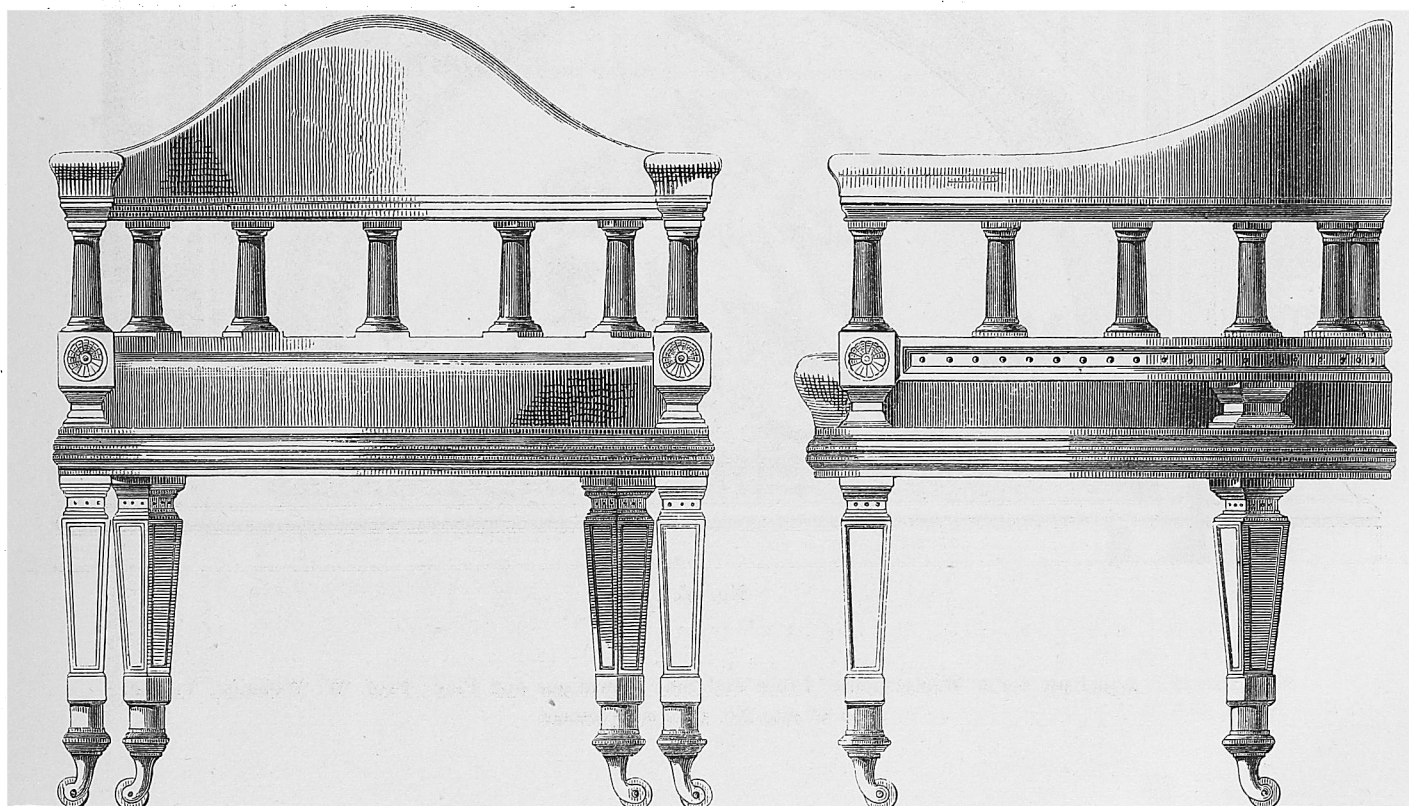
Nos. 8 and 9. Design of Carved Cottage Piano by Mr. J. Buehmann, Munich.  
Details Nos. 3 and 4 of Supplement.



No. 10.

No. 11.

No. 12.



No. 13.

No. 14.

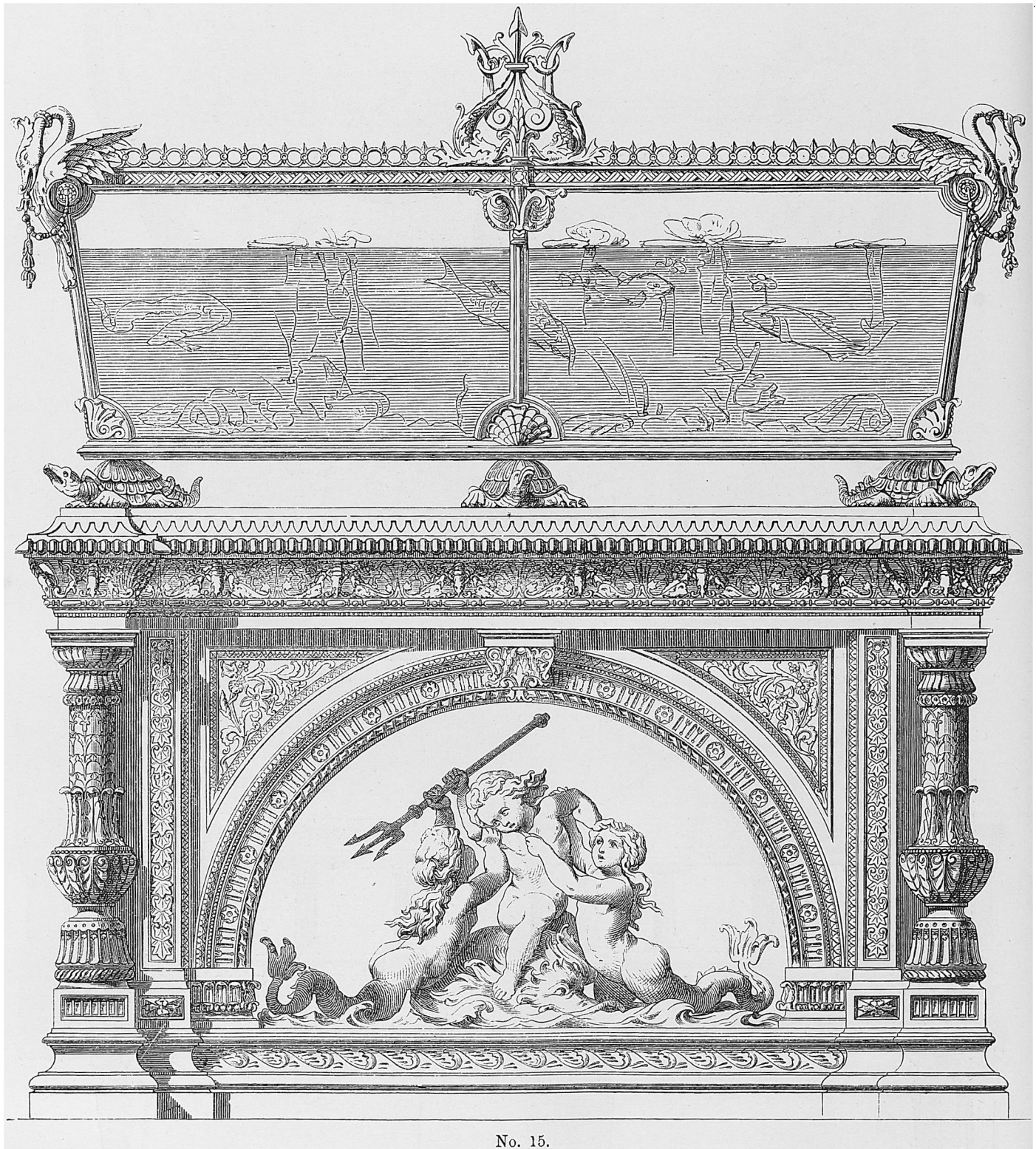
Nos. 10—12. Arm-chair, Chair and Foot-stool designed in the style of Louis XVI.

No. 10. White lackered wood with gilding.

Nos. 11 and 12. Ebony with gilding.

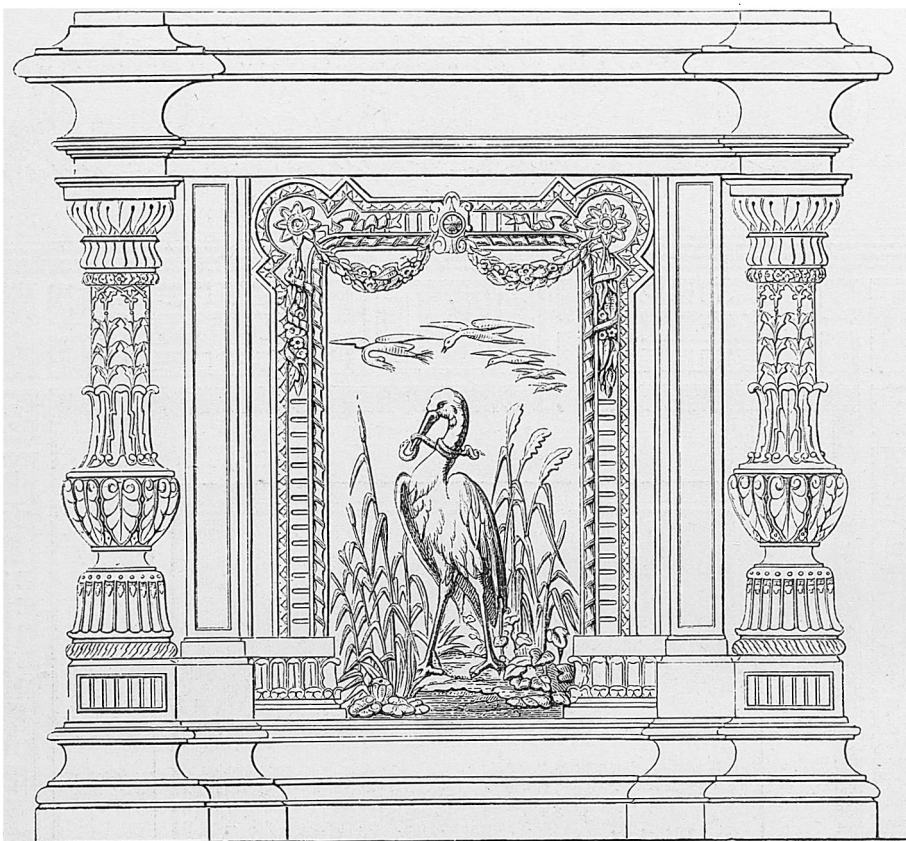
Nos. 13 and 14. Chairman's Chair, designed for the Thames Conservancy Board Room by Mr. George Aitchison, Archt., London.

Details Nos. 1 and 2 of Supplement.

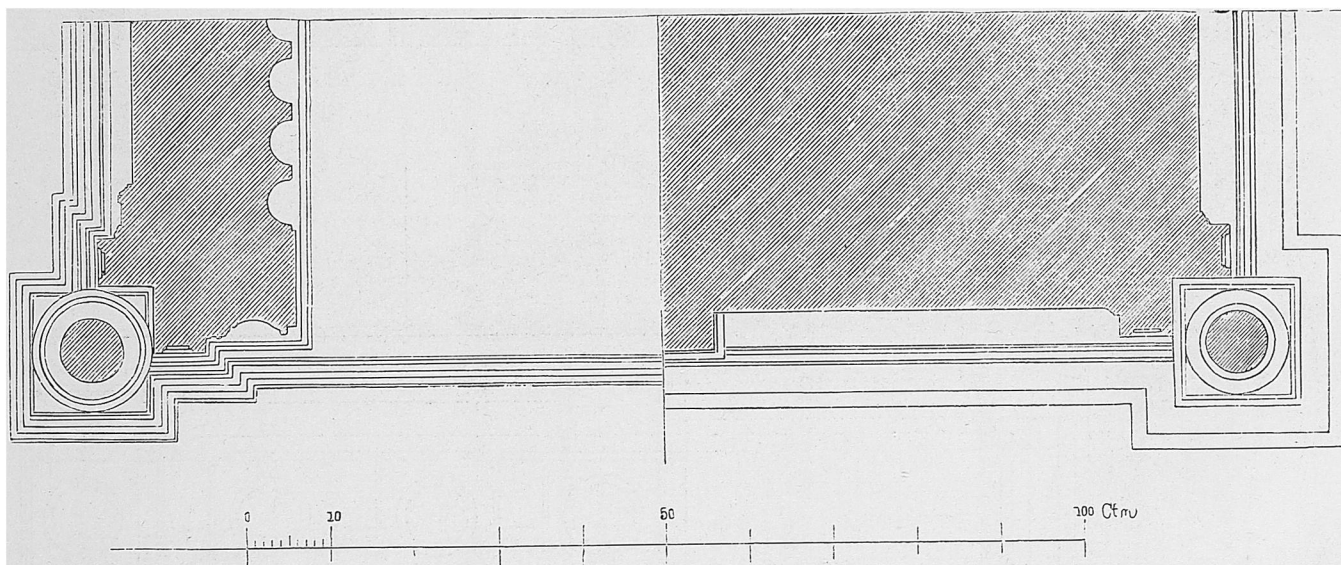


No. 15.

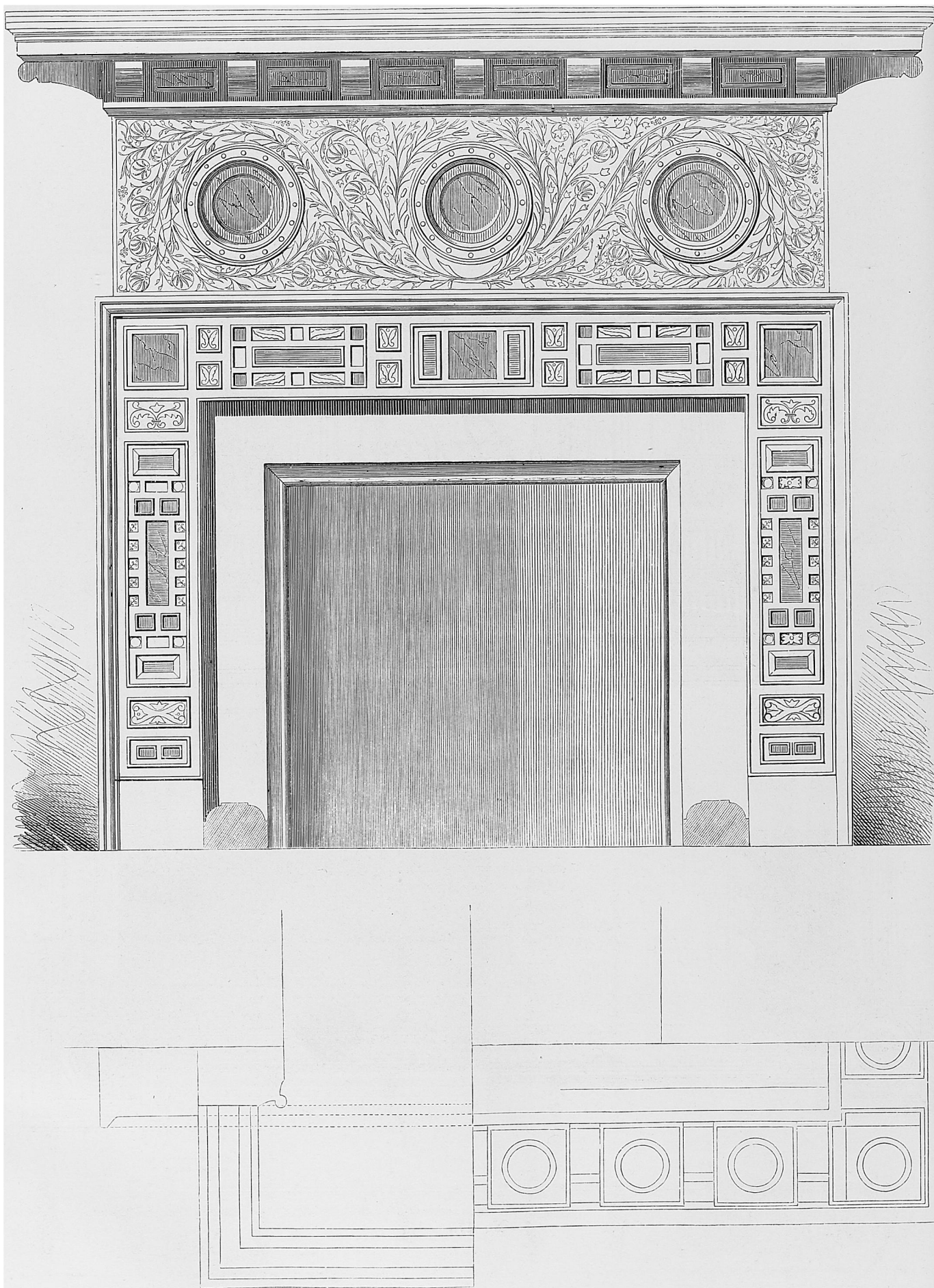
Nos. 15—17. Aquarium for a Winter-house, Front and Side Elevations and Plan; Prof. W. Wolanek, Vienna.  
Plan of site No. 5 of supplement.



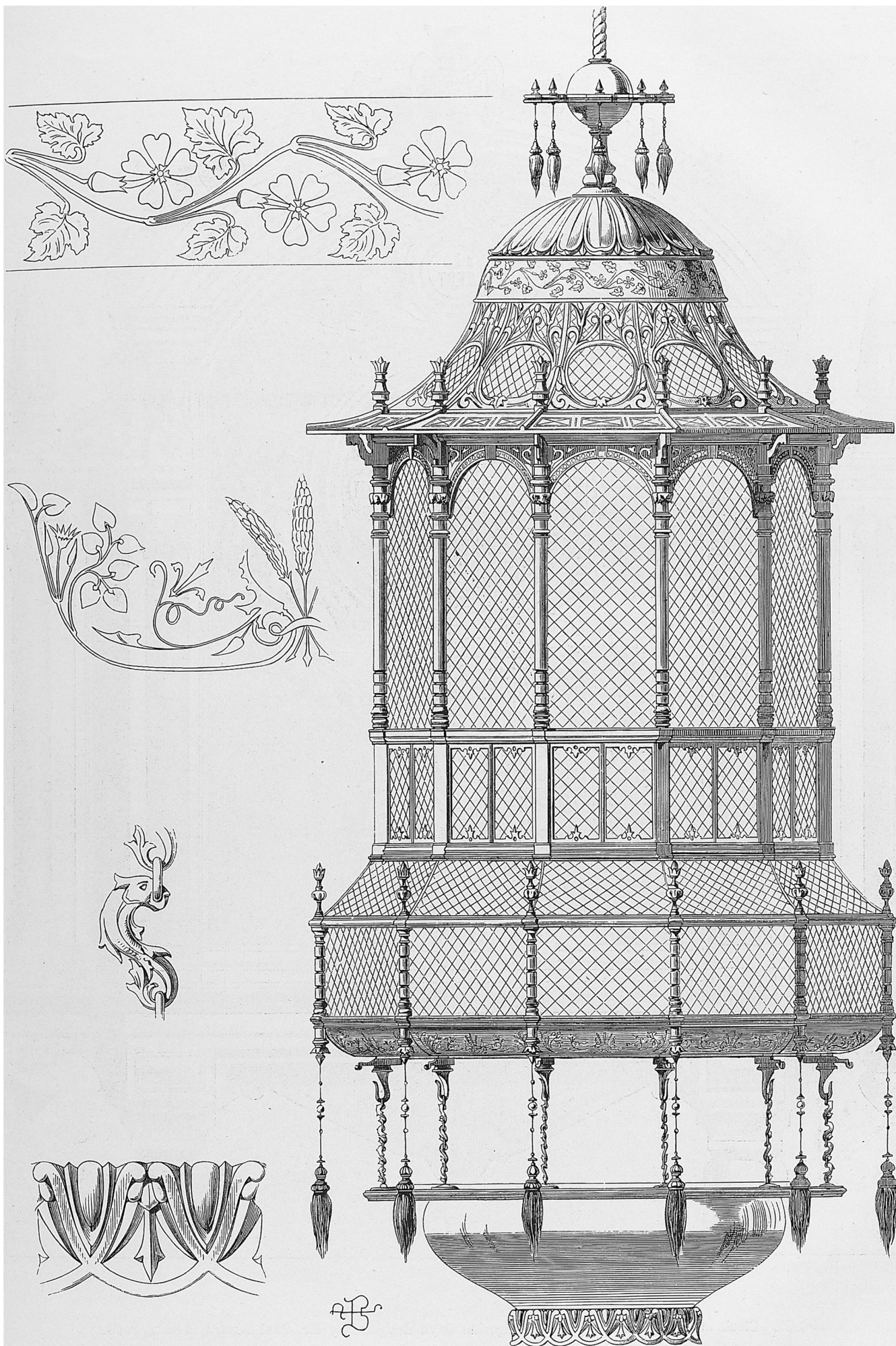
No. 16.



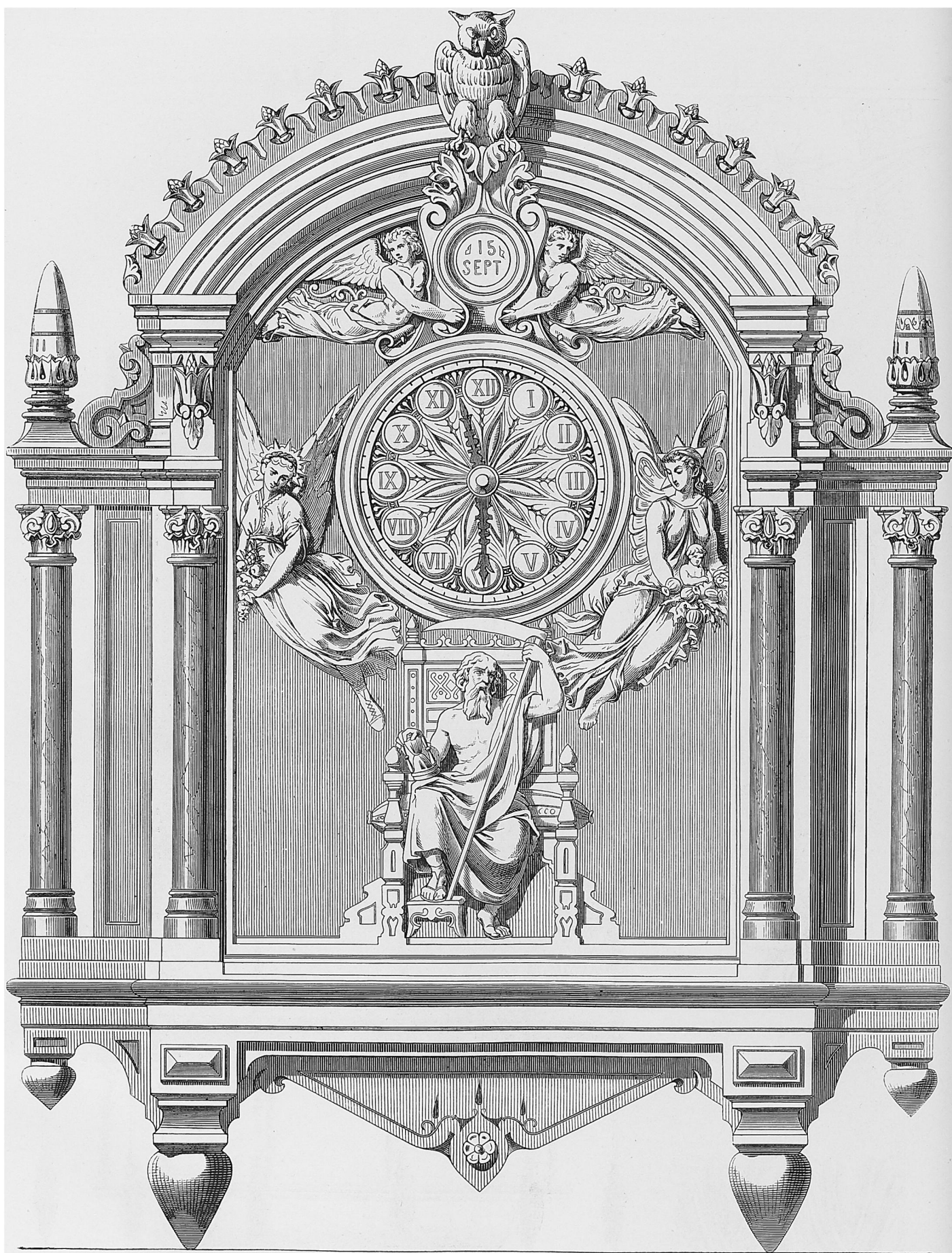
No. 17.



Nos. 18 and 19. Chimney-Piece in Beech Wood carved;  
 panels filled in with chinese plates and plaques of porcelain, central oblong panels filled with box wood with incised lines gilt.  
 The ornament of the great frieze in relief.  
 Details No. 6 of Supplement.



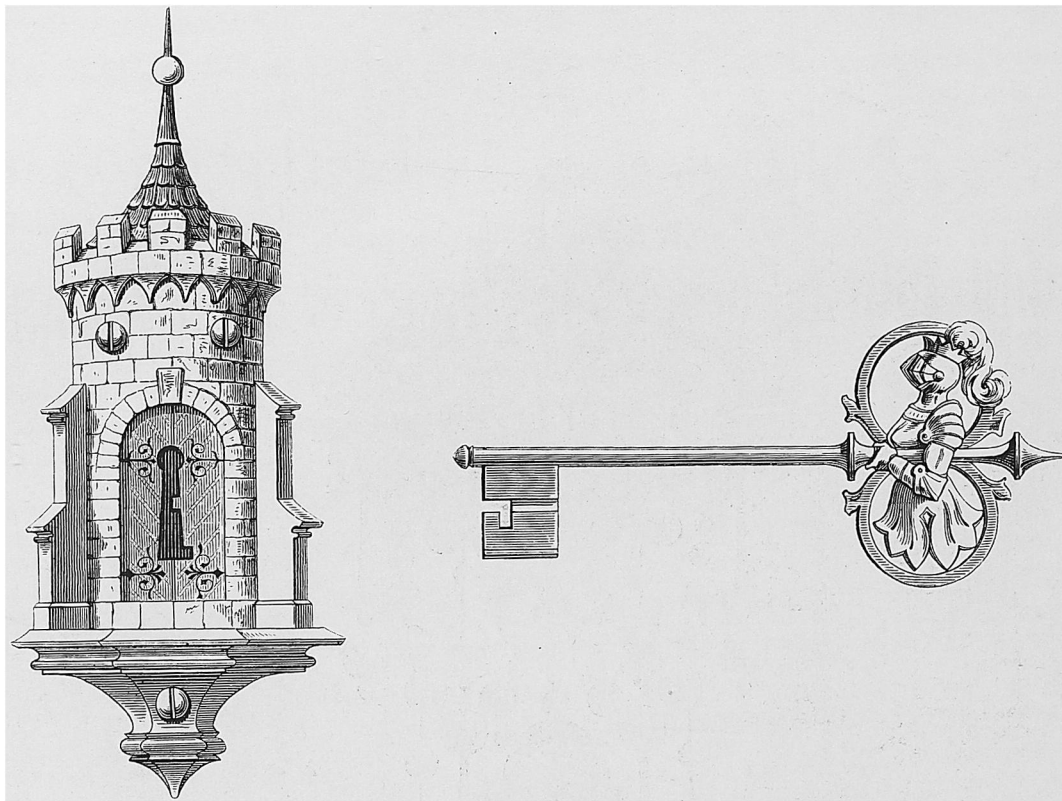
Nos. 20—24. Bird Cage with Aquarium designed by Mr. Paul Bénard, Archt., Paris.



No. 25. Clock in Ebony, Bronze gilt and Algerine Onyx designed by Mr. Paul Bénard, Archt., Paris.



Nos. 26—29. Ornaments in Silver, set with Diamonds and Pearls, designed and manufactured by Mr. Fraysse, Paris.



Nos. 30 and 31. Escutcheon and Key designed by Mr. Høegg, Heilbronn.

## VARIOUS.

### Improvement in Decorative Oil Painting.

Jean Marie Laschè, of Paris, has invented and patented, through the Scientific American Patent Agency, certain improvements in decorative oil painting, the object being to replace the painting in oil executed directly on surfaces for buildings, ships, carriages, carpenter's work, cabinet work, furniture, ornaments etc., and also the gilding, by a portable oil, painting or gilding already executed, finished, and dry, which is applied by sheets, strips, or pieces upon the said surfaces, by the aid of a sticky varnish or waterproof cement. The process is as follows:

Tin foil of the greatest thickness — that is to say, foil of tin or composite metals therewith, which are rolled very thin and known as tin foil in the trade — is spread evenly upon a hard and smooth surface, which by preference, is slightly moistened to assist in the process of spreading the tin foil. Upon this tin foil any desired effect of oil painting is executed, from the plain oil painting in flat tone, to the most elaborate ornamentation in all its branches; and this can be done either by hand or by processes of printing, stencilling, through the aid of machinery, in whole or in part, imitation of costly woods, stones, and marbles, subjects in flowers, birds, shells, landscapes, subjects of interior, imitation of carving as well as plain gilded, ornamental gilding, and a combination of gilding and oil painting. In short, anything which is executed in oil paint may, it is claimed, be executed upon this tin foil. The work when finished, is varnished, and when thoroughly dry is removed from the hard surface upon which it was sheathed. It is then ready to be transported from the shop, and for that purpose it may be rolled like wall-paper. To apply this portable paint, the surface or object upon which it is to be placed is coated with a sticky varnish or hydraulic cement; this portable paint is cut of the suitable size and applied, carefully pressing it against the surface or object, so as to drive away all intervening air. The sheets may be applied to irregular surfaces, carving, sculpture, mouldings etc., as the tin foil and the oil paint and gold thereon are each very pliable.

### Silicate Paint.

A curious deposit of almost pure silica was recently discovered in one of the hills in North Wales. The deposit lies in a basin of volcanic origin, at a considerable level above the sea, and forms the bed of a small lake about two miles in length and one mile in width. Amongst its uses, it is stated that it would be especially suited for producing crystal glass, and for the manufacture of porcelain, especially if the small percentage of oxide of iron were removed from it. At present the only use made of this silica is in the production of paint. For this purpose it is especially suitable as it unites freely with the pigments and oils, and is worked with ease.

Moreover, it entirely resists the action of any acid, and withstands the action of heat. Added to such advantages, are these no less important, that the paint has no metallic base in its composition, and when laid on it becomes extremely hard, and polished on the surface. The proprietors of this deposit have for some time past been producing this paint at the works of the Silicate Paint Company Fenwick-street Liverpool, and extended trials have been obtained with it. Time is necessary to establish the correctness of what is stated about this paint, but it seems deserving of trial.

(*The Builder.*)

### Coating with Zinc.

According to Mr. Böttger, copper or brass may be given a firmly adherent zinc coating by the following method. Finely divided or powdered zinc, in a non-metallic vessel, is covered with a concentrated sal-ammoniac solution; this is heated to boiling, and the articles of copper or brass, properly cleansed, are introduced. A few minutes suffice to produce a firm and brilliant coating. The requisite fineness of the zinc is produced by pouring the molten metal into a mortar and triturating the same until it solidifies.